



# Hollywood **studio** *Magazine*

JANUARY 1972/60 CENTS

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a new film frontier

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last of the sex symbols

**JUDY CANOVA**  
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"No, No Nanette?"

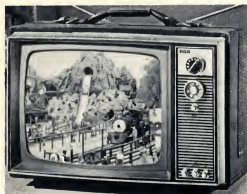
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ALICE FAYE saved her holiday posing for New Year's, 1936, as a 20th-Century Fox star.

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JANUARY 1972 VOLUME 6 NO. 9

## ABOUT THE COVER:

The young Hepburn ... Katherine, that is ... still one of the truly great super stars on stage or in films. Her most recent release "The Trojan Women" may not be her best movie, but her performance is, as always unassailable.

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# Take it from the top

## News notes on the Hollywood scene

by Zelda Cini

### For auld lang syne

Happy New Year, and may this one be an improvement over the one just passed, please.

Like everything else, showbiz now and showbiz then is simply a matter of adjusting yourself to "win a few, lose a few," or, "somebody's loss is another's gain."

Console yourself with those little beauties. If you have reason to believe the film industry is unstable, look at network TV and be grateful. Even before the year was over, the networks were crying a lot at the numbers and indulging in midseason shuffling and subtraction. "Funny Face," rated 7th nationally with a 31% audience, shot 13 episodes ahead of airing its last show December 10. Meanwhile, Sandy Duncan, Funny Face herself, went into UCLA's Medical Center to have a tumor removed from her left eye and, while still recovering, was looking around for a film to do. Her show will probably return in the fall, however, according to an unprecedented announcement from the network.

Mary Tyler Moore moved into Sandy's time slot on Saturdays. All in the Family stays where it is and Arnie shifted to Mary T. Moore's old spot.

If you couldn't bear Bearcats and Chicago Teddy Bears, you don't have to watch them. They're gone. Instead, Sunny & Cher are slated for Mondays; Don Rickles has a new situation comedy, and if you dig animals, the now-dead bear shows have been replaced by Me and the Chimp, starring Ted Bessell.

That's not the whole story at CBS, by any manner of means, but you really should remember that there's bound to be dial-confusion on ABC and NBC as well.

At ABC, the axe fell on Henry Fonda's Smith Family, Shirley MacLaine's show, Tony Quinn's Man and the City, and Bobby Sherman's Getting Together. Even Nanny and the Professor were forced to look for work elsewhere.

Consult your local TV guide for time-changes on ABC's Bewitched, Courtship of Eddie's Father and Tony Curtis and Roger Moore as the Persuaders.

There are a few new ones coming up (Jan. 10 is the changeover date) — a show called The Sixth Sense, dealing with extrasensory perception, a series out of a Movie of the Weekend entitled "Rachel, Sweet Rachel," a new ABC Comedy Hour, a sort of Kraft Music Hall Revived, and a Show of the Week designed to take the time football relinquishes when the season is over.

NBC drops five series and adds two, along with some 2-hour Tuesday night specials.

In 1972 you can look back, if memory serves you at all, at such pseudo-dramatic blockbusters as Sarge, the D.A., Funny Side, The Good Life and The Partners. All dead and gone.

On the new-show side, there's Sanford & Son, a black equivalent of Great Britains Steptoe and Son, brainchild of Bud Yorkin, partner of Norman Lear, whose All in the Family continues to lead the ratings.

The other new one is supposed to be a Jack Webb production called Emergency, due to debut Jan. 15 as a two-hour film, and then turn into a series.

There you have it. And, there, too, as nearly as we can tell, are only the facts ma'am. \*\*\*

### Movie graveyards

A recent story by Joseph Gelmis in the L.A. Times, released exclusively to that venerable publication by Newsday, brushed the dust off an appalling number of star-headed films which were considered "too bad to release" — an estimated \$50 million worth.

As you may have suspected, some of them have been sold to T.V. Others are probably available to that medium for considerably less than they cost to make.

For instance, Ray Milland, Ginger Rogers and Elliott Gould teamed up for a 1963 major called "The Confession," which never came out of the can. Sammy Davis Jr. and Peter Fonda co-starred in "Man Without Mercy," which (or who) is lying around someplace. So is "Return to the Land of Oz," an animated film featuring the voices of Liza Minnelli, Ethel Merman, Milton Berle and Rise

Stevens.

Top honors for expensive unreleased starring films seem to go to Robert Taylor and Gina Lollobrigida. For Taylor there was *The Glass Sphinx*, *Devil May Care*, *Last of the Comancheros* and *The Day The Hot Line Got Hot*.

The lovely Lollobrigida's image languishes on the shelves of storage vaults as the big name in *Crazy Sea*, *The Young Rebel*, *Me, Me, Me*, and *the Others* (that should be a winner), *Imperial Venus*, and *The Sultans*.

There are dozens of other titles, all on film, lying around, some because production companies couldn't pay the print costs and the films were appropriated, some because they just didn't seem to appeal to the existing market, some because the studio that made them went into litigation and wanted to claim a legitimate loss, etc.

There are dozens of quite acceptable explanations, not the least of which is finding a theater and an audience for any one of these films without having to invest the necessary \$50,000 to \$80,000 for rental and promotional expense in N.Y. alone. A national release could cost as much as \$500,000 in expenses.

Good or bad, starrers like this should be dandies for the audiences that watch the Late Show on free TV in glassy-eyed captivity. And what a treasure-trove of, "first run movies" for CATV.

As for film labs — "If these shelves could talk, what stories they could tell."

#### Dracula expert dies

With the recent passing of Henry Eichner, 61, one of the world's great authorities on fantasy and science fiction, at least one unique organization lost a valued officer. He was a Knight of the Grand Star in the Noble Art of Count Dracula for the Count Dracula Society.

Eichner, a well-known medical illustrator, had also devoted more than 30 years of his life to the study of the lore and myth of the lost continent of Atlantis and was the author of "The Atlantean Chronicles," ironically due for publication by Fantasy Press, almost concurrently with his death.

And, although this expert will be sorely missed by all devoted science fiction fans, he will long be considered irreplaceable by the 500 international writers and filmmakers who make up the membership of the Count Dracula Society.

(For more information on the Dracula Society, see *STUDIO Magazine*, Sept. 1970 edition). \*\*\*

#### Backwards, oh, backwards

With the formation of the new Cultural Projects Committee by the Academy of Motion Picture Arts and Sciences, old films took a giant step out of dusty vaults into public view.

For the Academy itself, there was "Intercut," a retrospective screening series of such almost-forgotten classics as "Roxie Hart," starring a dark-haired comedienne named Ginger Rogers, and "The Front Page," with Pat O'Brien and Adolphe Menjou as reporter and editor, respectively, on a double bill for especially-invited guests.

In Hollywood's Grauman's Chinese Theater, there was Filmex, Los Angeles' first International Film Exposition, which revived Chaplin's "Modern Times," the silent version of "Ten Commandments," (with Leatrice Joy) and, discreetly at midnight, Andy Warhol's latest epic, "Sex," which was not a revival. (With or without Warhol, that subject's been around a long time.)

Both "festivals" were the work of committee members Gregory Peck, chairman, and Michael Blankfort and George Cukor, all of the Academy, with the Filmex project jointly sponsored by The American Film Institute, the L.A. County Museum of Art, the Harold Lloyd Foundation, the film schools of UCLA, USC, and Cal Arts, along with the Academy, of course, and limited assists from major studios.

Interestingly enough, nobody figured Filmex would make money — and it didn't. But it didn't lose much either. So, let us be among the first to clue you in on the fact that it will do a return engagement in 1972. Mark your calendar for Nov. 9-19. \*\*\*

#### A rose by any other name?

In these erratic days of movie-making for TV, studio publicity departments should be forgiven a few inaccuracies from day to day, especially when it comes to announcing new shows.

As a case in point, in one mail comes two releases from Screen Gems — one concerning a "CBS New Friday Night Movie" which named Joseph Sargent as director for "Man On A String," formerly titled "Tightrope," which may or may not have been a CBS *Old* ... etc. And the other release announced Garry Nelson as director of "Call Holme," formerly called "The Arte Johnson Show" starring a comedian by the same name. This one is a new projected comedy-mystery series which went before the cameras at Screen

Turn to Page 15



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# ISRAEL: A NEW FILM FRONTIER

**A vital young industry for a young country—moving into high gear and learning very fast**

by SAUL KAHAN

When Los Angeles film exhibitor Max Laemmle visited Israel in 1961, he looked around for films to import.

"About all they could show me at that time were shorts, puppet films, and documentaries," he recalls. "Now there is a full-fledged Israeli film industry."

This year Laemmle had plenty to choose from when he programmed America's first Israeli Film Festival at his Monica II theatre in Santa Monica. The series was a success and will be repeated with a more extensive selection at the end of the year at the Los Feliz

the Promised Land has started to fulfill its filmic promise. With the same confident pragmatism that has brought success to this tiny country in every field from aviation to fashions, the Israelis have nurtured their highly popular domestic cinema—and carried out a long-range campaign to rival Spain, Italy, England, and Yugoslavia as a new production center.

Israel's entry in the recent Berlin Film Festival was "BLOOMFIELD", the story of a soccer star, produced in Israel by Britain's John Heyman ("OLIVER")

"JUDITH" in Israel in 1964, will scout locations there at the end of the year for "THE SHATTERED SILENCE", based on the recently published book. The American-Canadian-Israeli co-production will be shot entirely in Israel with Israeli cities doubling for Syria.

The screenplay by Albert Maltz concerns Israel's most illustrious spy, Eli Cohen, an Egyptian Jew who became Syrian Minister of Defense. His intelligence is said to have been instrumental in Israel's victory in the Six-Day War. Caught by a freak radio accident, Cohen



(LEFT) Israel's top actress, Gila Almagor, and popular young Israeli leading man, Assaf Dayan (son of Defense Minister Moshe Dayan), in a scene from the dramatic feature, "SPY STORY". Miss Almagor won the nation's highest acting award in 1970 for her performance in "SIEGE". (RIGHT) Akim Tamirov, veteran of many American and international films, also plays a leading role in "SPY STORY". Resident actors, many having come originally from other countries and speaking a variety of languages, are available in Israel.

theatre in Hollywood.

Laemmle's first choices were "EVERY BASTARD A KING", a Six-Day War story with production values worthy of Hollywood; "MARGO", a sentimental romance set in Jerusalem; and "LUPO", a cheerful comedy about an Israeli junk dealer with a daughter in the Army. The latter film is the most popular movie ever to play Israel. At last count it had been seen by over 25% of the population and was still running to bookings weeks in advance.

Laemmle hopes that his showcasing will help clear the way for increased distribution of Israeli films, now that

and Wolf Mankowitz. The film stars Richard Harris and Romy Schneider and marks Harris' debut as a director.

Heyman and Israeli director Menahem Golan are now preparing "THE GREAT WIND COMETH", the story of Israeli agent Hannah Senesch, who parachuted into Eastern Europe in World War II. She will be played by Mia Farrow.

Otto Preminger, who made "EXODUS" in Israel in 1959, will return to shoot "GENESIS 1949", reporter Dan Kurzman's account of the first Arab-Israeli war.

Daniel Mann, who directed

was hanged in Damascus despite worldwide pleas for mercy.

"Although Cohen was perhaps the best spy in the world," Mann points out, "This will not be the conventional espionage saga of one side's victory over the other. It's the story of a man who worked for peace."

The story of Masada, the mountain-top southeast of Jerusalem where Jewish martyrs held out for years against the Romans, is one of those rare tales that deserves the label "epic" and is, therefore, continually discussed as a film project. Los Angeles' Israeli cultural consul Naomi Gann reports a steady

(Reprinted by permission from American Cinematographer, December 1971.)



flow of finished scripts about Masada across her desk.

Producer Josef ShafTEL is currently in Israel preparing to roll "THE SIEGE OF MASADA" at the end of this year. And Universal has acquired the rights to Ernest K. Gann's best-selling novel about Masada, "THE ANTAGONISTS". Prior to filming in Israel, Gann may write a stage version for Richard Burton and Paul Scofield.

"JERUSALEM, JERUSALEM", an American production about the political activities of American and Israeli students, was filmed in Israel this year, starring Daria Halpern, Bruce Davidson, Nicol Williamson, and Donald Pleasence. The film was directed by John Flynn and photographed by one of France's leading cinematographers, Raoul Coutard.

Last year's western "MADRON", starring Richard Boone and Leslie Caron, and featuring the Oscar-nominated song "Till Love Touches Your Life," was the first movie with an American setting to be shot in Israel. Boone plans to settle in Israel and make more pictures there.

Another American production, James Collier's "PLEASE WHISPER MY NAME", was produced this year in Israel by new producers Richard Benware and Don West.

Jean-Luc Godard wants to make a film showing both sides of the Arab-Israeli conflict, and the dean of Polish directors, Alexander Ford, has settled in Israel with plans to film "THE FIRST CIRCLE".

Israel's flowering film industry is obviously one of the world's most thoroughly internationalized. Director Mann observes that "Israel, like any small country, must incorporate international talent and learn to make films *with* them, not just subsist as a place for others to come to.

"The Israelis are cautious about deals and foreigners, a natural attitude for a pioneer people so often mistreated in the past and still subject to so many foreign influences."

Writer-producer-director Mel Shavelson, who made "CAST A GIANT SHADOW" in Israel in 1965, and detailed the often humorous experience in the new book "How to Make a Jewish Movie", says "The Israelis are sensitive and protective. It's still hard for them to believe that people want to help them out of love. They would prefer to be respected than to be loved.

"But this attitude is changing with time. You can see it in the recent interviews with Teddy Kollek, the mayor of Jerusalem, and his son. The world



Famed international actor, Richard Harris, shown with young thespian, Kim Burfield, in a scene from "BLOOMFIELD", which Harris starred in and directed. The film, having to do with an aging soccer player who is befriended by a small boy who believes in him, was produced entirely in Israel.

is beginning to see Israel as a nation, rather than as a persecuted people.

"In the past the Israelis have tended to make 'inside, family pictures' that appeal to the special Israeli sense of humor, with few concessions to the international market. They must open their eyes too."

Israel is opening its eyes and its gates. Elhanan Streit, president of the Israeli Film Producers Association, has said

"We do not intend to be just a host country."

Co-production pacts have been signed with France, Germany, and Sweden, and other partnerships are in advanced stages of negotiation. Half the films made in Israel in 1970 were co-productions, involving such disparate countries as Rumania, Japan, and Persia.

The first Israeli-Canadian co-production "SEVEN TIMES A DAY" co-stars

A huge excavation was accomplished for the filming of Israeli comedy called "THE BIG DIG" (or "VENICE OF THE MIDDLE EAST"), a fantasy which transforms a replica of Tel Aviv's main street into a canal. Comedies are a mainstay of the Israeli cinema, although local producers now seem to be dealing more with dramatic themes.



Italy's Rosanna Schiaffino. Fresh from locations in the resort town of Eilat is a western version of Schiller's classic play "DON CARLOS", starring Geraldine Chaplin, Anna Karina, and Bernard Wicki.

Another "kosher cowboy" picture, "BITTER ROAD", an Israeli-German-Italian co-production, will be shot this year, starring Britain's Mark Lester, alias "Oliver".

"TRIAL IN LENINGRAD", a Russian writer's script about the current plight of Russian Jews, will be filmed by Menahem Golan, using documentary footage shot inside a Leningrad courtroom.

A recent French-Israeli co-production called "SPY STORY" stars the



"BLOOMFIELD" director Richard Harris explains story point to his co-star, German actress Romy Schneider. More and more international stars from a variety of countries are participating in productions and co-productions made in Israel.



great Russian character actor Akim Tamiroff as a member of the Arab police. He tries to seduce information from a young Israeli played by Assaf Dayan, son of Israel's Defense Minister.

"Asi", a big star in Israel, also starred in John Huston's "A WALK WITH LOVE AND DEATH" and played the young Romain Gary opposite Melina Mercouri in "PROMISE AT DAWN".

On location for "SPY STORY" at a modern hotel in Tiberias, young Dayan said "At first I didn't want to do this picture, until we humanized the script, so it could be about any two enemy countries. It's not another 'EXODUS'. We are not 'professional heroes.' We didn't invent Israel. It's here because it has to be."

Israel's success on the film front is no Six-Day victory. It is the result of a long-range, practical, government-backed program. The country has steadily expanded and modernized its own

color labs, sound stages, and other production facilities so it can now service a minimum of four productions at once.

Special laws have cut almost all red tape out of customs requirements and visiting film-makers can now rent their equipment in Israel rather than having to import the heavy gear as in previous years. Foreign producers are offered loans, tax rebates, participation in local subsidies, discounts in accommodations and transportation, a 30% rebate on dollars converted to Israeli pounds for film production, and nerve-soothing war-risk insurance.

"Film, like everything else in Israel, is growing at a miraculous pace" says "Jewish Movie"-maker Mel Shavelson. "They can make movies at a hell of a low price. If I had a picture that called for an Israeli location, I'd go back in a minute."

(ABOVE LEFT) Comedian water-skis down the canal in the center of Tel Aviv's main street for "THE BIG DIG", while frustrated policemen noisily protest. (BELOW LEFT) Greek actress Melina Mercouri, shown with the three actors who portray her son, Romain Gary, at various ages in "PROMISE AT DAWN". (Left to right) Assaf Dayan (as Romain, aged 30), Didi Haudepin (as Romain, aged 15) and Francois Raffoul (as Romain, aged 9). (RIGHT) American Producer-director Jules Dassin rehearses scene at Nice bus station with Assaf Dayan, during location filming for "PROMISE AT DAWN".





# Judy Canova - will she yodel in "No, No Nanette"?

By Robert Kendall



† "Better come over quick," Judy laughed, "I'm packing and brushing up on my tap dancing at the same time."

As I headed for Judy's place, I couldn't help thinking how great it was she'd landed the sensational comedy lead in the national company of "No, No, Nanette."

I found Judy wasn't kidding. In her spacious Beverly Hills apartment, she did have her suitcases open and belongings all over the place. "I always liked to travel," Judy admitted. "Did plenty of that when I first started out with Mom, my sister and my brother. It was a ball, and then I settled down."

"When did you first get the idea of doing comedy material?"

"Evidently," Judy flashed her famous Cinemascope grin, "I got it at school. My teachers used to say, 'Judy, you are not on a vaudeville stage.'"

"Were you from a theatrical family?"

"Yes, sir," Judy glowed, "Mom was a beautiful pianist, Daddy was a dancer. When I was a little kid and walked on stage I cracked up the audience. Mom dressed us kids up real nice. There was sister Anne, brother Zeke and me. I wore a real scanty costume. But I was just a kid then, so who would have cared?"

"How did you turn to country music?"

"That happened when I was real small. We lived in Florida and vacationed summers in North Carolina, around Hendersonville. We stayed in this big old country hotel and I first heard country music there."

"When did you first start performing country style?"

"When I was 12. Sis and I had a radio show on WJAX, Jacksonville, Florida. We sang together and I even tap danced on radio. Now, I'm tapping again in 'Nanette.'"

"After awhile we just sort of took off for New York, and I found out I could yodel, at the same time. I was in one of those music publisher's places practicing and I started yodelling. I was leaning back, throwing my head around to help the sound of the yodel, and I glanced out the window. Half of New York was out there wondering what was happening. We got so many radio offers, we had no trouble getting an agent."

"We started down at the Village Barn in Greenwich Village. Good thing, too, because we needed money, and we knew if we didn't get a job pretty soon, we'd be headin' home."

"We auditioned. The guy who owned the Barn took one look at us and couldn't make up his mind whether he should hire us or not. And after we sang, he still couldn't make up his mind. So, he asked the waiters. They knew talent when they heard it. They said 'Yes.'" So he hired us on the spot. Come opening night I came up with an original singing stance that's pretty good if you're not playing golf," Judy laughed.

Standing up to illustrate, Judy continued, "First you put your feet out at angles, like this. Then lean back easy and yodel."

"Did they like it?"

"They sure did," Judy smiled proudly.



"And you know after we left, he tried to find other girls. Sure, he got girls who could sing, but he couldn't find a singer any where like me."

Them girls couldn't throw their feet out at right angles at all, and when some of them leaned back to yodel, they fell over. He asked for us to come back, but we never did.

Mom came to New York to guide our careers. I told Mom I wanted to get all dressed up pretty, but Mom knew enough to keep me in the comedy clothes that sold us to the public."

"We did a big radio show in New York for Woodbury Soap. Then Mr. Herbert Yates, head of Republic Studios offered me a contract to come to Hollywood to do 'Scatterbrain.'"

"Mr. Yates was kind to let me use my own name in some of my flicks. This was followed by 'Sis Hopkins.'" I continued



"The girl can't help it" - 1956



# Jayne Mansfield – was among the last of Hollywood's great sex symbols



"Too hot to handle" - 1959

by Raymond Strait

*(Personal secretary to Jayne Mansfield from 1957 until her death June 29, 1967.)*

†During the early morning hours of June 29, 1967, a star died in an automobile crash.

The tragic death of Jayne Mansfield contributed to the end of a long line of ruling glamour queens in the motion picture industry: Jean Harlow, Mae West, Rita Hayworth, Marilyn Monroe... and Jayne Mansfield.

Jayne had a special quality. She would pose for hours by a pool, at the beach or in front of Grauman's Chinese Theatre in Hollywood for the news photographers, teen-aged boys with puberty-inspired "zits," and gawky little girls with braces on their teeth.

While other stars were busy hiding their families from the public, Jayne took her children with her — Las Vegas, Rome, Madrid, Athens or Biloxi, Mississippi.

She was like the last star before

daylight, one of the brightest. It was my privilege to work and travel with Jayne Mansfield for ten years.

Hollywood may have treated her shabbily. Few sex symbols have been quoted so freely and perhaps so inaccurately.

She knew how to attract attention. Her pink palace on Sunset Boulevard was the most photographed home in a city replete with every kind of monument. Jayne's pet chihuahua, Galena, was on the cover of more magazines than the faces of many of her glamorous show business competitors.

She never had to be asked twice to appear for any cause... The Thaliens, City of Hope, Cancer Society.

I remember in 1958 she had made a commitment to attend a Christmas party for the youngsters at the Foundation For The Junior Blind in Los Angeles. She was much too close to the birth of her first son, Mickey, Jr. Even so, she, Mickey and her daughter, Jayne Marie, drove to the

party in Jayne's pink Cadillac convertible (the only one like it in town). She wore a red satin maternity dress, and during the festivities her labor started. Jayne didn't complain until she was on the way home and then:

"I think you better take me to the hospital, Mickey. It's getting about that time."

She was that kind of a person.

Jayne knew the value of fans, too. She once explained, "Without fans there are no stars. They're the most important asset a star can have."

Answering all of her own mail, she went over her fan letters in the same manner an agent checks out a contract. She wanted to know what was being said to and about her and how the people in Garden City or Joplin felt about her. She wrote long letters in reply about her career, family, animals — anything she was asked.

Susan Sturges, Frank Soukup and Martha Davis were the three most



prominent presidents of Jayne Mansfield fan clubs. Ken Norris, who at one time headed up her Canadian fan club, became a dear friend and personal photographer.

Jayne believed in the big studio and the star system. But the system let her down. Jayne Mansfield was the last of a breed.

Jayne Mansfield — beautiful blonde, sexy movie star, devoted mother, and great human being was among the last of Hollywood's great sex symbols. \*\*\*

"Homesick for St. Pauli" — 1963

EASTER SERVICES 1960 — Mickey, Mickey Jr., Jayne Marie, Zoltan and Jayne.

Resting between shows — Toronto 1965.





## TAKE IT FROM THE TOP/Cont.

Gems last month.

Where the latter will really be projected, of course, depends on who buys it.

For investors, that's a tightrope... and CBS obviously feels more secure with a property it can "Call Holme."

### Good things ahead

Writer Raymond Lee, co-author of a number of books on film people, the most recent being DeMille, the Man and his Pictures, will be a regular contributor to STUDIO beginning in February.

At that time, he'll put together a picture-spread of the various performers during the history of movie-making who played cowboys, Tarzans, great lovers, serial-queens, etc., all from his own remarkable collection of stills.

The collection, incidentally, includes



some fascinating behind-the-scenes shots of such people as Lon Chaney.

Lee himself is a former child star and has been a movie-historian for more than 20 years. So film buffs have a treat coming. Watch for the February issue. \*\*\*

### In case you missed it

In Los Angeles, at any event, Channel 28 (the Public Broadcasting System) started its 12-week rundown of silent films in mid-December.

Just to whet your appetite, if you're out of the viewing area, look what you'll miss: Chaplin's Gold Rush; Buster Keaton's The General; D. W. Griffith's Intolerance; Rudolph Valentino as The Son of the Sheik and in Blood and Sand; Douglas Fairbanks, Sr. in The Mark of Zorro, and the Thief of Bagdad; Lon Chaney as the Hunchback of Notre Dame; John Barrymore as Beloved

Rogue; Dorothy and Lillian Gish in Orphans of the Storm; Mabel Normand as The Extra Girl, and Sally of the Sawdust with W. C. Fields.

You've missed a few already, but not all. Try Tuesday nights on 28 at 10 p.m. in L.A. If you're out of that area, call your local PBS outlet and persuade them to latch on to the same series. It must be possible. And good luck. \*\*\*

### A great star exits

The glamorous Gladys Cooper is dead at 82.

One of the great beauties of all time, Gladys Cooper emerged into the bright lights of showbusiness early in World War I, became an American stage star in 1934 and much later entered films.

We interviewed her once, in the early 1950's, and found her utterly charming, especially when she confessed that she was probably one of the first showbusiness people to "endorse" a product. She lent her face to a box for the manufacturers of chocolates in England... and, giggling, agreed that she was undoubtedly among the first to be called, with some verity, "The Candy Kid."

Her first role, in case you're interested, was at age 10, when, in a provincial theater in Britain, she was featured in "Bluebell in Fairyland."

You probably remember her better as the super con-artist in the TV series "The Rogues"—and for her highly praised performance as Mrs. Higgins in the film version of "My Fair Lady."

We remember her best over tea in her garden, long, long ago, in Pacific Palisades, Calif., when an actor-neighbor named Nigel Bruce dropped in, huffing and puffing in the manner of the venerable Watson to Basil Rathbone's Sherlock Holmes, a role he hated, but one he played for years—and for money. Gone. All gone. But alive and well in the fantasy world of late night television.

Which probably goes to prove there's some good in everything. \*\*\*

### FILM OFFERS MORE CRIME FOR CRENNNA

Richard Crenna has signed to co-star with Alain Delon in "Night in the City," it has been announced by Robert Dorfman, who will produce for Corona Films. Jean Pierre Melville will direct. The entire production will be filmed in Paris with some locations in the south of France and will go before the cameras Dec. 15.

Crenna, who played the title role in ABC-TV's "Thief," will portray a master criminal.

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# Attention young journalists

## (VALLEY JOURNALIST CONTEST)

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- \* Send self-addressed envelope for return of unacceptable manuscripts.
- \* We reserve the right to edit if need be.
- \* Deadline extended to February 30, 1972.

The magazine reserves the right to:

(1) Publish all or part; (2) to edit to conform to the format of the magazine; (3) Any story published becomes the property of San Fernando Valley Que Magazine; (4) Unless a self-addressed envelope is included with the story, manuscript will not be returned; (5) Winners will be published with bylines at the discretion of the editor.

#### EXPERTS WILL DO THE JUDGING

##### ZELDA CINI

Editor, San Fernando Valley Que Magazine

##### JACK ONG

Adv.-Publicity Director, Galpin Ford

##### DAVE SHAW

Special assignments Feature Writer  
Los Angeles Times



**DAVE SHAW**

Contest Judge

† David Shaw is 28 years old, a native of Dayton, Ohio, a Los Angeles County resident since 1946 and a graduate of Compton High School (1960) and UCLA (1965). He's been with the L.A. Times since November, 1968. Before that he was with the Long Beach Independent, Press-Telegram (1966-68) and Huntington Park Daily Signal (1963-66).

"I also do free-lance magazine stuff, as you know, for West, Esquire and Penthouse. I don't imagine you want to bother with my various awards, but the major ones were \$1,000 first prizes from the Greater Los Angeles Press Club in 1968 and 1971, a national award from the American Political Science

Association in 1968, and a variety of lesser prizes (\$25 to \$250). And, oh yes, \$500 from the Education Writers Association in 1970," he admitted.

"About all I can say to encourage young journalists is:

(1) Don't major in journalism; major in English or political science or history or economics or some subject area that will help you understand the issues you'll be writing about; majoring in journalism is like a would-be teacher majoring in education — you learn methodology when you should be learning subject matter, and

(2) More and more, because of the inroads made by television in the coverage of breaking news stories, the role of the newspaper is to study and interpret complex issues. The reporter of tomorrow must be prepared to do more than spend an hour listening to a speech, or a day covering a conference and writing a single, short news story.

That's Dave's fast rundown on himself. As a journalist, he's a highly-qualified judge of good writing. So, enter our SFValley & Que Magazine writing contest today.

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This signed entry releases my manuscript for subsequent publication in San Fernando Valley Que magazine.



# 'Round The Good Tables'

Where food and entertainment are fun  
with Geni Charlesworth



A jolly good time was had by all at the wonderful warm reception and wine tasting held at the home of Thomas E. Walton, Australian Trade Commissioner. Very good Australian wines and a remarkable variety, including champagne, were tasted and enjoyed. Shown above: Good Tables ed, Geni Charlesworth (center) exchanges a toast with Tom Walton (r) and Bob Cramer, vip with Young's Market Co.

And a happy New Year to you, too, all you cuisine adventurers of "the cold bottle and hot bird" (courtesy of my friend, Mr. L. A. Bill Kennedy).

Several years ago, a fine gentleman of the press, Bill Bush by name, took and pen and time out to opine "Just what is a restaurant." In these times where our budgets are pared for dining out and other pleasures, we're a bit more careful where we dine because, by golly, we want our shrinking dollar's worth. His words still give excellent guidelines of what a restaurant is, and particularly we like the last paragraph well worth repeating.

"A restaurant, finally, is a customer, without whom it could not survive. If the restaurant pleased you it has every right to expect you to return. If you were not pleased with ANY part of the foregoing, you have every right to go somewhere else next time out. You, my friend, the valued patron, are the most important part of a restaurant . . . Without YOU, all

the others become quite unimportant."

\*\*\*

Speaking of good restaurants, and one who has enjoyed faithful patronage over the years, we'll vote for Clara Carone's longtime popular Money Tree, 10149 Riverside Dr. in Toluca Lake. This pleasant, intimate restaurant-cocktailery has long attracted the neighborhood diners-outers as well as some of the bright stars from nearby television studios.

The Money Tree is open both for luncheon and dinner with steaks the stellar entrees, but there are other delicious favorites, too. Nighttime, one of the popular Valley keyboard artists is usually appearing at the piano. Prices are right, and the drinks and food well worth a visit.

Another restaurant, and a very good one too, is the Weinstube, a German continental restaurant at 17739 Sherman Way, Reseda. The owner is chef of the establishment and his charming wife, the



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hostess.

Although Weinstube does not serve cocktails, it does offer some good wines and beer which nicely accompany the delicious German specialties of the house such as Weinerschnitzel, for one.

The very fine restaurant writers, one who uses a pseudonym, Jean De Belley, and the other, Polish Count Michael Gaszynski, author of an award-winning newsletter about cuisine and restaurants, have both written glowing reports about the Weinstube, and it should merit a visit from all you knights of the Good Tables. They're closed on Mondays, so please call 345-1994 for reservations and more information.



**HILTON EXECUTIVE SERVES  
SUNTORY IN "THE LIBRARY"** - Charles Bolla, Food and Beverage Director of the Beverly Hilton Hotel, displays rare taste in selecting Suntory Royal Whisky for his beautiful guests, Eve Bruce and Olga Velez, both television and movie actress-singers. "The Library" features a carefully planned atmosphere of comfort and culture for guests of this handsome Beverly Hills hostelry.

Congratulations to Madelyn and Jacques Don Salat, and chef Jean Bellordre, owners of Le Cellier, the Holiday Magazine-recommended French restaurant, who will celebrate their 2nd year on January 12th. I understand they will feature a special anniversary dinner during the week of their anniversary, but you Good Tablers will have to call and verify this - 828-1585 except closed Mondays. Address is 2828 Wilshire Blvd., Santa Monica.

\*\*\*

Les Amis du Vin has held its first Seminar with Wines in the Calabasas Inn at which time eight wines were discussed and sampled by about 100 members and guests. Those interested in joining or discovering more about this interesting wine tasting group should send inquiries to Les Amis du Vin, Canoga-Northridge Chapter, P. O. Box 133, Canoga Park, Calif. 91304.



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The manager of El Caballero Country Club in Tarzana, Ernest Glaser, has prepared dinners for King Victor Emanuel of Italy, King Zog of Albania and King George II of Greece, as well as ambassadors, dukes, princes and the like. It's a private club, however, so you have to be a member in order to enjoy Mr. Glaser's talents.

\*\*\*

Banquets and private parties are a specialty of her royalness, the Queens Arms, 16325 Ventura Blvd., Encino. More unusual items, according to manager Guenter Goebel, are the beef bourguignonne with buttered noodles, beef stroganoff, chicken Hawaiian glazed with grilled pineapple and Polynesian sauce, and veal cutlet Sara Bernhardt made with Swiss cheese, tomato and sauce supreme, topped with avocado.

The Queens Arms has complete banquet counseling service, too, to aid in arranging details for get-togethers. For info call 788-1330.

\*\*\*

For this time of the year, when the cold winds are blowing and the weather is quite nippy, what better place to warm up inside and out than in the charming Casa de Carlos, 22901 Ventura Blvd. in Woodland Hills. This colorful Mexican restaurant is just the ticket to kick out winter woes and perk up.

Carlos, and his lovely wife, Dolly, are your hosts, and the menu features a tempting array of superbly prepared Mexican complete dinners and specialties. Of course, the margaritas are magnificent! Casa de Carlos is just off the Ventura Freeway, and is open for luncheon and dinner every day except Mondays. 340-8182 for reservations.

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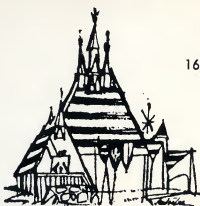
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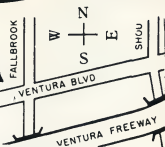


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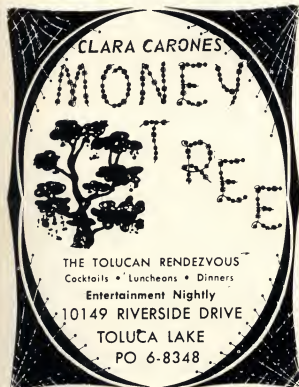
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14010 Ventura Blvd., Sherman Oaks, ST 4-9046 for reservations and food-to-go. Open daily except Mondays 4 P.M. until 11 P.M. The charming old Chungking Inn offers the delicious delights of Mandarin-style Chinese cuisine at its finest. Request their Cathay

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730 North Victory, Burbank. 845-1516. Hours Tues. Wed. Thurs. 11-2, 4-10. Fri. 11-2, 5-11. Sat. 4-11. Sun. 3-10. (Cl. M.) Pancho and Betty Rodriguez, owners, Burbank since 1946, with a reputation for fine genuine Mexican food welcome you to their famous family restaurant. Originators of Mexican Pizza. Featuring Chile Rellenos (Souffle texture). Visit our cozy cocktail bar (Cantina) and try Kiko's famous Marguerita's. "No hay Mejor". Beaulieu

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Pat Rowan, six-gun instructor (with whip in air) rehearses a whip fight scene with student, Bob Short ... for the Independent Western production of "A Map - A Mind - A Man," while other members of the cast look on with interest.



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NUDIE'S — Left to right, Jerry Wallace, Mayf Nutter, Tex Williams, Rex Allen, and Charlie O'Donnell. Picture taken last week at Nudie's during a week long remote (KBBQ) handled by Charlie 'O. Photography by Photographic Arts.

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**GENEROUS BRITON** — Complimentary dinner for two given in a door prize drawing at the Generous Briton's annual Christmas party was ironically won by their chef Gregorio Rivera and his pretty companion Laura Lee. Presentation was made by Scott Williams, host and manager of Scotland Yard restaurant, Woodland Hills.

**Disney News** — Two classic features are being re-released by Buena Vista, Walt Disney Productions distributing arm. "The Vanishing Prairie" and "The Living Desert." For "Prairie," some of the last of the great buffalo herds were filmed. Where once about sixty million American bison roamed, are now wheat and corn fields. Today the buffalo are all but extinct.



Lovely French actress, Danielle Cottet, toasts with a Santory whisky salute to the recent first anniversary of Le Cellier, 2628 Wilshire Blvd., Santa Monica. Owner, Jacques Don Salat (with wife, Madelyn and chef Jean Belloride) chats with the pretty European star who was a recent guest on Steve Allen's Show.

Cart shown in photo is custom-designed liqueur and special brand portable server which is wheeled, by request to dispense premium liquors to dining room patrons in the elegant French restaurant.

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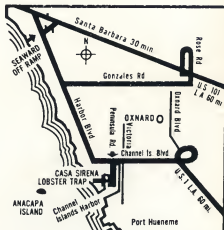
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# Scene

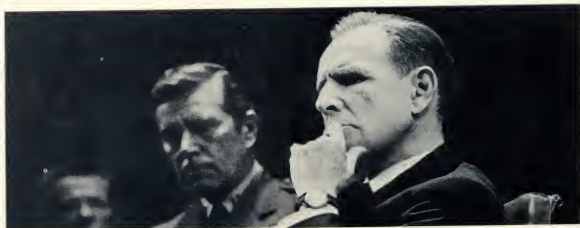
JACK ONG

### ON FILM

**MARY, QUEEN OF SCOTS** — Given talent the likes of Vanessa Redgrave and Glenda Jackson, it seems Hal Wallis might have provided a more literate script for his account of the power struggle between two queens. But once you grow accustomed to the lack of eloquence of John Hale's screenplay (it's actually ludicrous at times), you can settle back to enjoy a couple of good performances by a couple of real poor performers. Miss Redgrave is lovely as ever, very convincing as the immature Mary who attempts to rule her Scotland against all those odds. Miss Jackson, a well-seasoned Queen Elizabeth by now, portrays the Virgin Queen with understanding and depth. Although historians question the fact that Mary and Elizabeth ever encountered one another, they meet twice in the film; these two scenes crackle with tension and excitement, and are the movie's highlights. The production design and set decorations, by Terry Marsh and Peter Howitt, respectively, are fabulous, as are Margaret Furse's period costumes. John Barry's music is just right.

**LONG AGO TOMORROW** — Because of theme similarities (boy meets girl, boy loses girl), this film is naturally compared with last year's "Love Story." Be assured that "Long Ago Tomorrow" is infinitely better! Under the direction of Brian Forbes ("The Wrong Box," "King Rat," "Madwoman of Chaillot"), the fated couple here are Malcolm McDowell and Nanette Newman as young paraplegics who meet and fall in love in a private care facility. Their relationship and their individual personalities are developed quite well by Forbes. McDowell, who showed much promise as the rebel schoolboy in "If..." gives another excellent portrayal as a handsome athlete who sees his world fall away from him. He and Miss Newman are ably supported by Georgia Brown and Bernard Lee. It is a bit ironic that "Love Story's" theme song was the film's one near virtue, because the theme for "Long Ago Tomorrow" is about the worst thing Burt Bacharach and Hal David have ever composed.

### ON STAGE



John Forsythe and Hume Cronyn star in revival of "The Caine Mutiny Court-Martial," continuing at the Ahmanson.

**THE CAINE MUTINY COURT-MARTIAL** — It's worth taking another look at this old courtroom saga just to witness Hume Cronyn, as Capt. Queeg, testify to his own disaster. Cronyn is a powerful study in stage presence. This "Caine" revival, directed by Henry Fonda, also stars John Forsythe as the unwilling defense attorney. Through the 8th at the Ahmanson.

**SLEUTH** — 1970 Tony Award-winner for Best Play, opening Jan. 11 at the Ahmanson.

**HOUSE OF BLUE LEAVES** — L. A. gets the West Coast premiere of John Guare's hit Broadway comedy about a zookeeper who wants to be a song writer and his wife who wants to blow up the Pope. Opens on the 17th at the Huntington Hartford.

## We get letters

Paging a few movie stars!  
Hollywood Studio Magazine  
Dear Editor:

I have always been interested in the stars and movies of the 30's and 40's as that was when they really showed great movies, especially the musical movies such as "Born To Dance," "Forty Second Street," "Footlight Parade," "Goldiggers of 1935," and many others. I have many autographed photos of the stars of these years and I treasure them very much. Used to write to many of the stars but have lost contact with them, but there are a couple stars which I still keep in contact with, Eleanor Powell and Betty Grable. They are two of my very special friends.



By the way, do any of the former stars subscribe to your magazine? Sure hope so as I would like to make a plea for a few of them to write to me and send me an up-to-date photo of themselves. Especially interested in hearing from Dorothy Lamour, Jane Russell, Barbara Stanwyck, Shelly Winters, and Ann Miller. I would like to contact more stars, but this will be enough for now. Oh, yes, also would like to hear from Barbara Nichols and her photo. I will be very much surprised if any of the above will write, so I wonder if you could send me their home address so I might write them.

Ernest L. E. Hack  
6 Perkins Street

Bristol, Connecticut 06010

P.S. Hope you print the above letter in a future issue as I would like to see if the stars mentioned will write first. Sure hope so. By the way, I am 60 years old so you can see that I grew up with these stars.

## We're getting around!

Dear Sir:

Enclosed herewith check in payment of one year subscription to "Hollywood Studio Magazine."

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## LETTERS/Continued

of your magazine, which as far as I know is virtually unknown on the East coast. I was glad to get your sample copy of it the other day.

Many thanks,  
Yours sincerely,  
Barrie Roberts  
115 Henry Street  
Brooklyn, New York 11201

### Anyone know?

Hollywood Studio Magazine

Your copy of the Hollywood Studio Magazine is here and it's great. I am enclosing a check for \$7.00 for two years and also the slip for a free Classified Ad. There are one or two questions or

items I would like to send your direction now.

Down in Jacksonville, Oregon, a tourist ghost town, is a doll museum and the operator has a publicity photo of Charlie Murray and some gal who is identified only as the "Doll Lady." We would like to know more about the circumstances which produced this picture. Is the agency still around who handled Charlie Murray? Let me know as soon as possible.

Now, a friend and I bought a little 400 seat theatre about twelve miles from Portland. We are in the process now of installing a 5/24 Marr-Colton Theatre organ. When that is done we are planning to run the theatre as a motion picture

museum, showing the old silent movies to organ music, like John Hampton is doing in L.A. and the Organ Loft in Seattle.

Ours will be the only theatre organ operating IN A THEATRE in the Portland area . . . that is when we get it operating next year.

Didn't your company used to publish "Film World," a 16mm magazine several years ago? Something about the name and address seems to ring a bell.

Best wishes,  
Robert K. Rothschild  
7211 SW Brier Place  
Portland, Oregon 97219

\*No, we publish the San Fernando Valley and Que Magazine.

### Old Serials preferred Happy Holidays.

To you and all of the staff of "Hollywood Studio Magazine," and may you have a wonderful time during the coming holidays.

I'm so extremely glad that I subscribed to your publication, because I'm a real avid fan of the old movies. (Yes, movie's are better than ever; but — only on the late, late T.V. shows.) As you probably already know, even us old movie fans have our own preference to the type of film nostalgia that turns us on; and I'm no different. You see, I'm part of that vast multitude — which numbers in the millions — of fans who really love the old movie serials of the 1940's n' 50's. So, if you'd be so kind, would you please remember us by doing picture/articles on such exciting old movie serials as . . . The Shadow, The Green Hornet, Spy Smasher, Captain Marvel, Flash Gordon, Buck Rogers, Batman, Capt. Midnight, etc., etc. Please, pul-leeez print um', 'cause us subscribers sure would appreciate it!

Well, friend, I'll sign off for now. So, keep those wonderful issues coming through. 'Nuff said. Bye now.

Nostalgically yours,  
Jimmy

"Capt. Midnight" — see 3/71 issue.

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## Lee Graham's MAN ABOUT TOWN



FILM BUFFS BONANZA in this trio of stars at Chasens for Jack Oakie's 68th birthday party. Jack's in the middle, with Buddy Rogers and Laura La Plante, who looks wonderful at 67. \*\*\*

† JACK OAKIE — the name brings memories of hours of fun given us by one of Movies' all-time great comics. Off screen, Jack presents the same wisecracking image, but close friends find that he is also kind, loyal, and sentimental. His devoted wife, Vickie, who loves him for these as well as many other fine qualities, surprised Jack on his 68th birthday with a large party at Chasens.

Vickie and Jack joined the Harold Adamsons there for dinner, as they do every year. Baseball's Ron Fairly stopped by the table and persuaded Jack to come into the banquet room and say a few words at a Dodgers' meeting. When Jack opened the door, 80 friends yelled "Happy Birthday" and for once Jack was at a loss for words. But not for long.

Jack Haley was M.C., Sammy Fain and Harold Adamson performed at the piano with Mayor Sam Yorty, introduced as "our next President," getting into the act. To top off the festivities, Jack Haley, Jr. showed clips from a dozen of Jack's many films.

What a night for a movie buff! Imagine talking to Mary Brian, June Haver and Fred MacMurray, Patricia Morison, John Payne, Cesar Romero, Otto Kruger (he and Sue seldom go out, but this was a

special occasion), Buddy Rogers, Mrs. Victor McLaglen, Ann Blyth, Jane Wyman, and Gene Raymond all together at one gathering.

But for me, the highlight of the evening was being Laura LaPlante's dinner partner. Laura was the star of Jack's first film, "Finders Keepers" in 1927. She and her husband of 37 years, Irving Asher, made a special trip down from their home in India just for Jack's birthday. She is still a handsome woman wearing her blonde hair in a boyish bob just as she did when she was one of the screen's reigning stars.

\*\*\*

After making a special trip here for the premiere of "Fiddler on the Roof," Chaim Topol and his wife, Gallia stayed over a few days to be widely feted.

The largest party in their honor was given at Chasens by the Mirisch Brothers, Walter and Marvin, with their wives, Pat and Florence.

You would never recognize Topol as the Tevye of "Fiddler." He's thinner and much younger (36). Producer-director Norman Jewison first thought of him for the role when he saw Topol as the title-role star of the acclaimed film, "Sallah." A few months later when Jewison saw him in the London

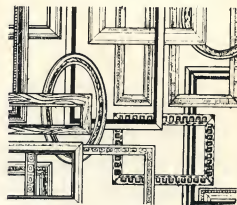


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# HANNA-BARBERA EXPANDS STUDIOS

Hanna-Barbera Productions has embarked on a major expansion plan for its studios in Hollywood in order to keep up with the accelerated pace of a record schedule of TV programs and movies, according to William Hanna and Joseph Barbera.

The company is building an 8,600

square-foot addition next to the main headquarters building to house new production facilities and to provide additional warehouse space. Construction of the new wing will bring total area occupied by Hanna-Barbera company to 48,600 square feet on two-and-one-half acres.



TOPOL himself, as he really looks (r.) with Walter Mirisch, who produced the fantastic film, *Fiddler on the Roof*, and who hosted the party at Chasens.

production of "*Fiddler*," he was sure he had found his Tevye.

Although Topol was the star of the evening, a late arrival Sen. Edmund Muskie (with his wife, Jane), became the center of attraction during his brief stay.

To name a few who turned out to welcome the Israeli actor and his wife: Felicia and Jack Lemmon, Natalie Wood and California Secretary of State Edmund G. Brown, Jr., Margaret and William Wyler, Penni and Richard Crenna, Mary and Jack Benny, Shirlee and Henry Fonda, Henny and Jim Backus, several cast members from "*Fiddler*" including Norma Crane who plays Golde, and special guests, Dixie and Norman Jewison.



LEE GRAHAM at a party for Topol, star of "*Fiddler on the Roof*," on his brief stay in L.A. With *The Man About Town* is actress Francine York. Note the centerpiece on the table, the *Fiddler* himself. \*\*\*

From here the Topols and the Jewisons went to Toronto, Norman's home town, for the Canadian premiere of "*Fiddler*." Dixie and Norman were back in London, where they have made their home since leaving California three years ago, to spend the holidays and the Topols were with their three children for Christmas at their home in Tel Aviv.

Turn to Page 38



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"And Miss Reardon Drinks A Little" opened at the Huntington Hartford, and first nighters drank a little at the Cave des Roys. They raised their glasses to toast Julie Harris and Kim Hunter who gave superb performances.

Fragile Julie Harris, with her hair in bangs and hanging over her shoulders, looked like a little girl. Hard to believe she has been married and divorced twice, has a 16-year-old son, and was 46 in December. Her mobile face is plain in repose and Julie laments, "It's disheartening to look into a mirror and think 'I am not beautiful.'" Shy and soft spoken, she once attempted to look like Brigitte Bardot ("It was hopeless.")

Also looking younger than her age, 49-year-old Kim Hunter, with her brown hair very short, wore slacks to the black tie soiree. Best remembered for her stellar portrayal in "A Streetcar Named Desire," Miss Hunter doesn't have glamour or sex appeal. All she has is talent.



**REMEMBER WHEN?** — It was a happy reunion at the Room at the Top in Hollywood when a group of the original Ziegfeld girls got together for lunch. The famed showgirls are, from left, Rita Baron, Beth Thompson, Dorthi Wright-Rhodes, Nina Austin, and Beatrice Mack.

Yma Sumac is returning to the record field. And, of all things, the Peruvian with a voice scale of four octaves, is recording an album with a rock group for Les Baxter. So, once again, we can all sing along with Yma Sumac.

\*\*\*

Went to sea for a few hours with a couple of dames named Ann. Ann-Margret and Ann Miller were honored guests aboard the Queen Mary for an evening paying homage to the '30s with a special screening of their television special, "Dames At Sea."

We rode in luxury-style buses outfitted with bars to Long Beach where the Mary is anchored. Upon arrival more cocktails and hors d'oeuvres were served in the Queen Mary Museum. The "Swell" gala also included a tour of the ship's engine room and a groaning buffet, the kind served aboard luxury liners.

Ann Miller turned on her considerable

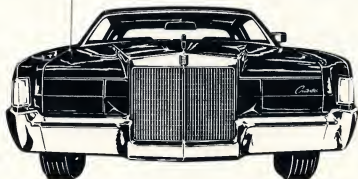


**KE KII ONI ONI** — Hawaii's annual film festival has developed into an International film festival for 1972 — the first to be held in Honolulu. Scheduled for January 12-18, it will coincide with the University of Hawaii's Interim Sessions and will be held at the Varsity Theatre.

The festival is under the auspices of a new organization called The Manoa Film Board, comprised of a group of fifty Hawaii residents interested or involved in film making and films.

Additional information is available through the Manoa Film Board, 2958 E. Manoa Road (telephone 988-7311).

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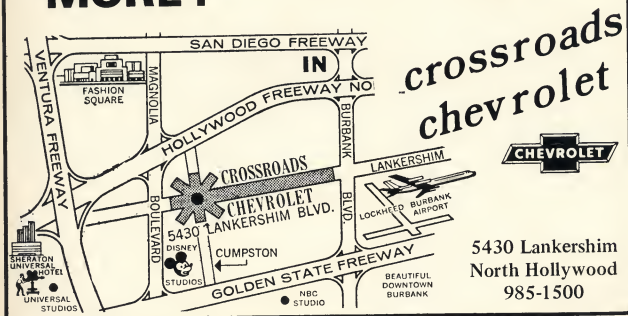


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Judy Canova and Lee Graham.

charm with the proper authorities and invited a couple of us to join her in a fast visit to the staterooms which were "off limits."

Ann-Margret, looking very demure these days, insists that she is not aggressive — "I'm a little mouse. I wish I could assert myself."

Well, they may not be Greta or Loretta or the Song of Bernadette.

They're not Aimee Semple, or even Shirley Temple.

But the Anns are definitely old fashioned camps.

\*\*\*

Those wonderful SHARE girls were hostesses for a champagne premiere of paintings by the gifted retarded children at the Exceptional Children's Foundation Center. The sale brought over \$5,000 to help this worthy cause.

Some who admired the arts and crafts: A. C. Lyles with his wife, Martha, who spearheaded the event; Gisele MacKenzie (what a wonderful fresh open quality she has), Jane Greer Lasker, Craig Stevens with Hank and Ginny Mancini (she is president of SHARE Inc.), Anne Jeffreys and Bob Sterling, Eydie Gorme and Steve Lawrence.

\*\*\*

Feeling very sophisticated, I took my ex-wife to dinner on her birthday. She selected one of our favorite restaurants during the time of our marriage — The Captain's Table. Happily the fine quality of food hadn't changed since we were last there, eight years ago. The waiter recommended specialties, Pompano en Papillote and Crepes Madras which were deliciously different from the usual sea food dishes. Adding to the evening's pleasure, we were served a wonderfully dry Pouilly Fuisse with dinner. Ah, memories!

\*\*\*

Producer-director Hall Bartlett was host for a cocktailery-buffet at the Bistro to celebrate his partnership with Anthony Quinn on "Children of Sanchez" which

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# INSIDE TRACK

WITH BEA COLGAN

NEWS FROM MAJOR MOVIE AND TV STUDIOS

**DISNEY DOINGS** — Walt Disney stock is the highest show business stock on the market at this writing. It is also the only entertainment stock listed at more than \$100 a share. There is a lesson here somewhere. Meanwhile, the Disney folk roll merrily on with the start of "Robin Hood" this month, another animated film featuring such well-known voices as Peter Ustinov, Brian Bedford, Phil Harris, Terry-Thomas, Andy Devine, Pat Buttram and Roger Miller.

In keeping with the Disney policy of re-releasing their popular films every seven years, they brought out one of the most delightful cartoon features, "Lady and the Tramp" during the Christmas Holidays. One of the off-spring of this movie, Scamp, is still carried in the Sunday comic section of many of our leading newspapers.

**PARAMOUNT NEWS** — That long-awaited Billie Holiday biop, "Lady Sings the Blues," is rolling along with Diana Ross in her first leading role playing the star-crossed chanteuse. This should be a real tear-jerker, a type of film that is still plenty popular.

In these days of tight budgets, Howard Koch must be delighted with Gene Saks for bringing in "Last of the Red Hot Lovers" screen version of Neil Simon's hit Broadway play, ahead of schedule. Helping make this possible were stars Alan Arkin, Sally Kellerman, Paula Prentiss and Renee Taylor.

With the current popularity of Jesus Christ brought about by the Jesus movement, chances are good that both the screen version of "Jesus Christ, Superstar" and Franco Zeffirelli's recently announced "The Assassination of Christ" will do well at the boxoffice. While "Superstar" deals only with the last few days in the life of Christ, "Assassination" deals with the last five years of his life.

One hundred students in the "Film Producers-Paramount Look" class at UCLA were conducted on a complete

tour of the Paramount lot recently as part of their classroom work. This class marks the first time an American university has devoted an entire course exclusively to the study of a single Hollywood studio.

**AIPIECES** — Samuel Z. Arkoff and James H. Nicholson were honored as "Motion Picture Pioneers of the Year" in New York recently at the 33d Anniversary Dinner of the Foundation of Motion Picture Pioneers, Inc. They were presented with "Pioneer" plaques by Sherrill C. Corwin, president of Variety Clubs International. Emcee Monty Hall introduced Vincent Price who spoke with praise and humor about Nicholson and Arkoff for whom he has starred in 16 films.

Many girls enter beauty contests in the hope that a win will open the door to Hollywood. One lucky aspirant to stardom is Miss Australia 1971, Valli Kemp, who had been signed to play Vincent Price's stunning companion, Vulnavia, in "Dr. Phibes Rises Again." The first Vulnavia never got to speak a word of dialogue. Let's hope Valli fares better.

As if Arkoff didn't have enough to be proud of, his daughter, Mrs. Michael Pinder, recently presented him with his first grandchild, Daniel Elan, born at St. Theresa Hospital in Wimbledon, England. The Pinders reside in London where Michael is a member of The Moody Blues.

Who says Hollywood studios don't give the younger folks a chance? Currently toiling on "Boxcar Bertha" in Reader, Arkansas is director Martin Scorsese, age 28; Associate Producer Julie Corman, in her twenties; Paul Rapp, Associate Producer in charge of production, 33; boom man Kenny Schwarz, 25; production associate David Osterhout, 26; stunt supervisor Bill Burton, 26, and Buzz Feitshans, assistant production supervisor, checks in at 33.

**COLUMBIA AND SCREEN GEMS** — SG's has changed several titles. Let you get confused, "The Arte Johnson Show"

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New York magazine, Black Sports, has announced that the recently aired and highly acclaimed "Brian's Song" is the recipient of its first "Black Sports Award for Interracial Understanding Through the Medium of Sports." A well deserved award. The film drew nothing but raves.

"Days of Our Lives" finally made it to the top in the rating game. "Days" hit the number one spot in daytime programming during the week of Nov. 8 when it replaced "As the World Turns" for the first time. One of the longest running soaps, "Days" is in its sixth season.

Utah's Governor Calvin L. Rampton extended a personal welcome to exec producer Douglas S. Cramer upon his arrival in Salt Lake City to supervise production of "Movin' On," a one-hour film being made by SG's as part of an NBC-TV "World Premiere" and which will serve as a pilot for a projected series. It is the first Hollywood unit to take advantage of Utah's attractions since Gov. Rampton made an in-person presentation to film-makers during a recent trip to California.

Meanwhile at Columbia, the West Coast benefit premiere of "Nicholas and Alexandra" Dec. 21 at Loew's Beverly Theatre, was a huge success thanks to the efforts of the ladies of the St. John's Hospital Foundation who worked so hard to make it so. Among those attending were Michael Jayston (Nicholas) and Janet Suzman (Alexandra) as well as producer Sam Spiegel, director Franklin J. Schaffner and James Goldman who wrote the screenplay based on Robert K. Massie's best-selling novel. Picture is now in an exclusive engagement at Loew's Beverly and Ed Prues, handling group sales, reports a tremendous interest in the film. "Nicholas and Alexandra" should be "must" viewing for all students studying Communism. It is a factual piece of recent history.

Another factual piece of recent history is "The New Centurions," recently completed at the Gower Street lot. This is the story of three Los Angeles police officers as told by Sgt. Joseph Wambaugh in his best-selling book of the same name. In the film, the three officers portrayed are fictitious characters but their adventures are based on true events as observed by Wambaugh during his years with the LAPD. George C. Scott, Stacy Keach and Jane Alexander star in the Chartoff-Winkler Production which was filmed on local Los Angeles locations.

Jack L. Warner's "1776" has just

completed filming and Mark Montgomery is facing a tough decision - whether to go back to the Mail Room or try to continue with an acting career. Mark plays the Leather Apron Boy in "1776" and took a leave of absence from the Mail Room to play the part. We'll wager that when the film is released (and Mark hopes that will be before 1776) Mark won't lack acting offers. He is a handsome boy, looking like a slightly older Mark Lester. Attention agents! Mark doesn't have one at present.

John C. Flinn, former West Coast director of Publicity and Advertising for Columbia is now a vice-president with Jim Mahoney & Associates, independent public relations firm in Beverly Hills.

Newly appointed vice-president at Columbia is Jack Atlas. Atlas joined Columbia in 1960 after 17 years at MGM. Director of Coast advertising and trailer departments, he has also taken over supervision of the Coast publicity operation. Jack Nicholas continues as Studio Publicity Manager and William Lyon has joined the staff as head planter.

Ely Levy, head of the Coast Foreign Department is recuperating at home following recent surgery and ready to resume his duties as soon as the doctor gives the okay. Ely's secretary, Josie Olson, just retired in December. More about that next month.

The ground-breaking ceremonies at Warner Brothers for the new Columbia-Screen Gems buildings got off to a rousing start with champagne ceremonies attended by both Los Angeles Mayor Sam Yorty and Burbank Mayor Robert Swanson. Co-shoveling the first spadeful of dirt were Ted Ashley, chairman of the board and chief exec officer of Warner Bros., Inc., and S. H. Malamed, financial veep and treasurer of Columbia Pictures Industries, Inc. This marks the second step in the joint venture whereby Columbia and Warner Bros. will operate a consolidated studio in Burbank. Also in attendance were Tanis Galik, the Chamber of Commerce's Miss Hollywood; George Flaherty, international v-p of the I.A.T.S.E.; Warners executives Richard D. Zanuck, John Calley and W. Spencer Harrison; Columbia executives Peter Guber, John Veitch and Ray Kurtzman and Screen Gems executives Seymour Friedman and Arthur Frankel.

**AROUND AND ABOUT** - Vanessa Redgrave and Glenda Jackson give such stirring performances in Hal Wallis' "Mary, Queen of Scots," they are sure to be remembered in this coming Oscar race.

Barry Primus, who stars in AIP's "Boxcar Bertha," is co-producing a short entitled "Razorback Country" with Julie Corman who is associate producer on  
**Turn to Page 35**

# DOWN MEMORY LANE

By Jess L. Hoaglin

† One of D. W. Griffith's most promising stars, **Blanche Sweet** was born in Chicago, June 18, 1895. During the early days of her career she was billed as "The Biograph Blonde" and appeared in a number of action-filled motion pictures, including "Goddess of Sagebrush Gulch," "Fighting Blood" and "Tess of the D'Urbervilles." Ill health caused her to retire temporarily but she bounced back to make an appearance in the silent version of "Anna Christie." Then married to Marshall Neilan, prominent director of that era, Miss Sweet starred in many of his productions. This marriage ended in divorce in 1929. With the advent of talkies she made appearances in three



films; then turned to vaudeville and toured the United States in an act called "Sweet and Lovely." In 1936 she married actor Raymond Hackett and they toured the country in a series of road shows. After his death in 1963, Miss Sweet returned to New York, where she now maintains an apartment on Lexington Avenue. Occasionally she accepts a small television role, but prefers to remain inactive if the parts offered her are not to her liking. Last fall she came to Hollywood and was a guest on the Merv Griffin Show.

A successful actor on the stage and in films in his native England, **Clive Brook** came to Hollywood in 1924 and gained greater recognition as a distinguished leading man. Born in London, June 1,



1887, he set his sights on a journalistic career but later turned to the stage and appeared in a number of plays in the English Theatre. In 1920 he made his film debut in "Trent's Last Case," produced in London. On his arrival in Hollywood, Brook was cast in a succession of top films including "Shanghai Express," "Sherlock Holmes" and "Cavalcade." During his long career in pictures he appeared in over 100 productions. His last role was in "The List of Adrian Messenger," produced in Hollywood and Ireland in 1965-66. In 1935 Brook left Hollywood for London, but later returned to New York to star in the Broadway production, "Second Threshold." The play ran for several seasons. Now retired from film making, Brook lives in London and spends his time writing plays and working on his autobiography. Married to the former Mildred Evelyn since 1921, the Brooks have two children, one daughter, Faith, and a son, Clive Lyndon. Both have followed in their father's footsteps and pursued an acting career.

One of England's loveliest representatives on the American screen, **Dorothy Mackaill**, was born in Hull, March 4, 1904. She was educated in London and began her professional career at the age of ten in her father's dancing Academy. When she was sixteen she was one of the chorus girls appearing in "Joybells" at the London Hippodrome. A year later Dorothy arrived in America and became a featured member of the Ziegfeld Follies. After a successful run with this famous extravaganza, she came to Hollywood and in a very short time was one of the silent screen's most popular dramatic actresses. During her early career in films Dorothy appeared in a number of light comedy roles but after co-starring opposite John Barrymore in

"The Lotus Eaters" she was signed for a long list of successful films, appearing in "Convoy," "Dancer of Paris," "Lady Be Good" and "The Man Who Came Back." Dorothy left Hollywood several years ago



and now lives in Honolulu. She enjoys the relaxed life on the Islands and finds little time to reminisce about her fabulous career, but is always happy to meet the many fans who remember her.

Born in Charlottesville, Virginia, September 1, 1900, **Richard Arlen** made his motion picture debut in 1920. During World War I he served with the British Royal Air Force, assigned to the perilous task of ferrying new planes to the front lines. When he left the service he attended college for a brief time, tried his hand at sportswriting and later worked in the oil



fields in Texas. When he first arrived in Hollywood he had difficulty finding work, but after making the rounds of the studios was given a job in the film laboratory at Paramount. While on the new job he broke his leg and was sent to the hospital where a director saw him and promised him a part in a film when he

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## Down Memory Lane / Continued

recovered. His career as an actor has been a long and prosperous one and he has appeared in over 200 films, some of which were "Wings," "Coast of Folly," "Heldorado," "Kansas Raiders" and "Sabre Jet." Still active, Arlen made one of his most recent appearances in "Fort Utah" at Paramount and has over sixty television shows to his credit. Now living in Sherman Oaks, Arlen and his wife, the former Margaret Kinsella, spend a great deal of time traveling, which gives him an opportunity to lecture about one of his favorite subjects, Hollywood and his career, at schools and Universities. Arlen has one son, Richard Ralston Arlen, an architect, living in South Laguna, whose mother was the former actress, Jobyna Ralston. \*\*\*

## January Sale

Peggy Liebig at 3607 West Magnolia Blvd. Sale is now in progress - 1/2 off on imported gifts and pottery, 20% on all hand cut crystal, china, jewelry; exceptional buys on hand carved ivory pictures beautifully mounted on velvet. Unusual selection of pottery and boutique items.

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## INSIDE TRACK/Continued

"Bertha." No release has been set for the film which explores Arkansas' tremendous interest in college football.

Girls Friday of Show Business, charity group comprised of women in the entertainment field, changed format last month by having two Christmas parties. Regular monthly meeting of the general membership is waived each December in favor of a club party, this past one being held at Donis Nagy's home on Dec. 11th. Each girl brought a gift for a teenage girl, these gifts in turn were presented to the girls at McLaren Hall in El Monte at the second party on Dec. 18. Credit for this idea goes to Myra Lebo of Capitol Records. And much thanks to Myra and Donis and their committee for the lovely party at Donis' home.

Lots of praise also goes to Bruce Cohn Curtis for a wonderful film in "Long Ago Tomorrow." Bruce had this on his slate for a long time under the title of "The Raging Moon," originally for Columbia. Don't know what happened there but Cinema 5 has it and it should be a winner.

Anthony Cardoza reveals that while "Bigfoot" is reaping tremendous box-office returns wherever it opens, his "Outlaw Riders" is also going into

saturation bookings in the Carolinas. He hopes it does as well as "Bigfoot." Tony's wife, actress Joy Wilkerson, just returned from Washington, D.C. where she presided at the opening of a new \$500,000 theatre at Pope Air Force Base. Joy also enjoyed a tour of the Pentagon, her first.

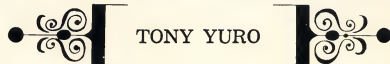
Security guard at Columbia, Joel Avant, reports he has established a new business serving the LA-Compton area. "If you need non-emergency transportation to or from a medical center, as a convalescent or complete wheelchair care in mobility, Supreme Service In Transportation will give you

that service with a smile!" reports Joel who recently graduated from California State College of Dominguez Hills with a BA in Economics. While attending college, Joel also supervised the Enterprise Community Youth Group in Compton and recently received the Honorary Service Award from the California Congress of Parents and Teachers for outstanding community service in 1970. You can't keep a good man down.

Hope you all had a Merry Christmas and a Happy New Year. See you next month. \*\*\*



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Judy Canova.....

Continued from Page 11

my radio shows on the coast. I'd begun on CBS, but I switched to NBC to do 'The Judy Canova Show' for 12 years."

"Mel Blanc was my mainstay, and there was Hans Conried, Joe Keane, Verna Felton, and Jim Backus. We did comedy and song, touring the nation's state fairs.

"I was so busy those days I can hardly believe I did it all myself," Judy grinned. "My favorite flick was for Paramount, 'True to the Army'; another one I liked was 'Singing in the Corn' for Columbia, and there was the 'Wac from Walla, Walla.'"

"Yates came to my house one day and heard me calling for the dog. When he heard me call out, 'Puddinghead,' he said, 'Judy — that's your next picture — Puddinghead,' and it turned out to be one of my biggest hits, along with 'Honey Chile.' I can't remember them all."



Judy's fans exist all over the world.

"I found this out," Judy smiled, "visiting Italy. They gave me such great write-ups, even calling me a 'serious' comic."

"And lately?"

"I've done quite a bit of traveling. I loved London. First time I went, Mother was with us and she enjoyed it too. Paris, oh, I'd love to go back again, and Switzerland is so beautiful."

"What about your family?"

"That was why I quit my career for awhile," Judy explained, "I'd worked so hard I wanted to enjoy my home and my two girls, Julie and Diane. Diane is married and lives in the San Fernando Valley with her husband Gene. They're both sports enthusiasts and love to hunt and fish. My daughter Diane, my youngest, is eighteen and a beauty. She has a great voice and studies with Seth Riggs."

"What about your brother and sister who began with you?"

"Anne Canova is still in show-biz, playing the piano in lounges in Honolulu. My brother Zeke is retired."

"And now, if you'll excuse me, I've got to get packing. I hope you don't mind if I practice my tap routine while I pack," Judy said.

"I do hope they'll let me yodel in Nanette," she said wistfully, as I left. \*\*\*

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## MAN ABOUT TOWN/Continued

they will film next summer in Mexico.

Bartlett proved to be a brave man by inviting two of his former wives, Louis Butler and Ana Maria Alba. But his soon to be ex, Rhonda Fleming, wasn't there. Hall isn't brave enough for that.

Tony Quinn's life has been even more exciting than that of the hero of Oscar Lewis' book whom he will portray. Quinn was born in a hail of bullets in Chihuahua, Mexico at the height of the Mexican Revolution in 1915. His mother smuggled him out of Mexico ("I was hidden in a wagon under a pile of coal and nearly choked to death") to Los Angeles. Poverty stricken, he worked from earliest childhood as a butcher's assistant, cement mixer, in a mattress factory, as a taxi driver, cutter of

women's dresses, and a boxer before breaking into pictures in 1936. He married the boss' daughter, Katherine deMille, had four children, and became one of the world's greatest character actors.

Eight years ago, while still married, he admitted publicly that he was the father of a baby boy by an Italian woman. With Quinn at the party was the "Italian woman" whom he married after obtaining a divorce. Making it an unusual family scene, two of his daughters by Katherine were with him and Yolanda.

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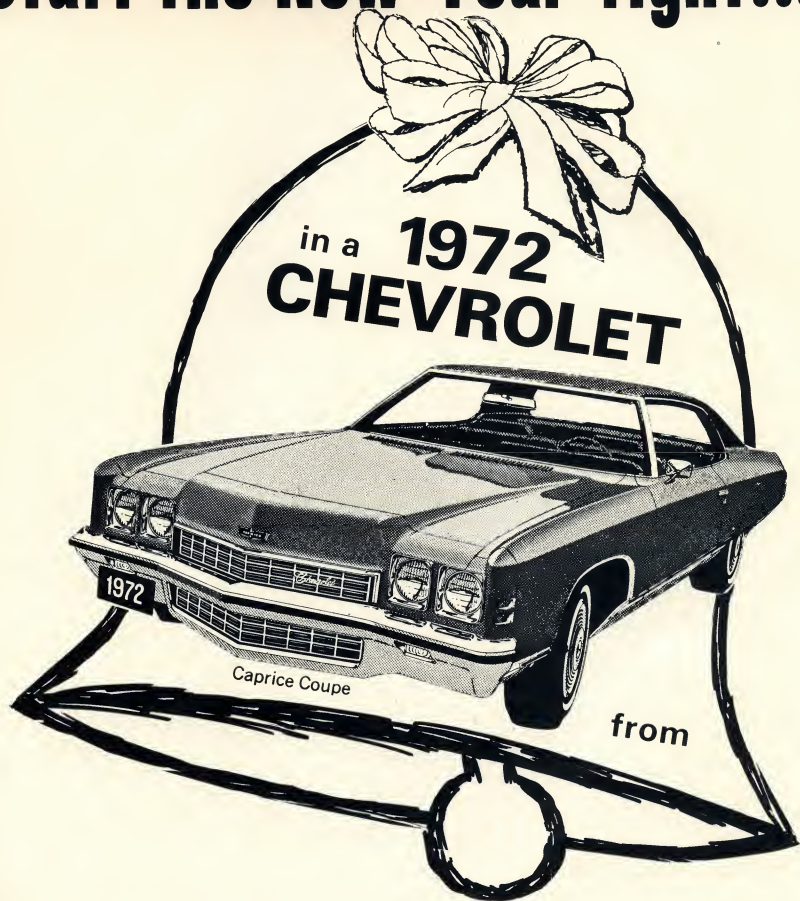
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